



**General Certificate of Education (A-level)
June 2012**

Music

MUSC1

(Specification 2270)

Unit 1: Influences on Music

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

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AS MUSIC UNIT 1 (MUSC1) JUNE 2012

General Notes

- In Section A, tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, or musical note which is being given credit.
- In Section A, place the mark for each sub-section on the RH side inside the margin.
- In Section A, place the total for each question in the box provided.
- In Section A, where a candidate has given more than one answer and the answers contradict each other, no credit can be given.
- In Section A, where a candidate has underlined more than the stated number of answers, award one mark for each correct answer and deduct one mark for each incorrect answer (no mark below zero permitted).
- In the essays, use ticks to indicate a particularly credit-worthy point and to show that you have read and considered each paragraph and/or page. Use underlining to show inaccuracies or questionable statements, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work with comment if necessary.
- Each essay should have a short comment at the end justifying the mark.
- Check the whole answer book for candidate's work, including music manuscript. Blank pages should be ticked.
- Encircle the mark for the chosen questions in Sections B and C at the end of each question.
- Transfer all marks to the front page of the question paper booklet. Fill in the total for the whole paper, transfer this total to the top of the front cover and place your initials in the box provided.

SECTION A

Question 1

Total for this question: 10 marks

Excerpt 1 'O Fortuna' from Carmina Burana - Orff

- 1 (a) octaves (1 mark)
- 1 (b) any one from:
• bass drum (gran cassa, big drum) only
• cymbals
• glockenspiel
• tamtam (gong)
• piano (1 mark)
- 1 (c) I and V / tonic and dominant / D and A (in either order) (2 marks)
- 1 (d) ostinato (1 mark)
- 1 (e) major (accept tierce de Picardie and any major key) (1 mark)

Excerpt 2 Ukelele Serenade – Copland

- 1 (f) glissando, imitation (2 marks)
- 1 (g) allegro (1 mark)
- 1 (h) double stopping (1 mark)

Question 2

Total for this question: 10 marks

Polovtsian Dances – Borodin

Section A

- 2 (a)



(4 marks)

- 2 (b) B

(1 mark)

Section B

- 2 (c) cor anglais (accept English horn) (1 mark)
- 2 (d) counter melody, pedal (2 marks)

Section C

- 2 (e) Any two from:

- violins (strings) play tune (1)
- brass (horns) (1)
- triangle (1)
- melody played octave higher (1)
- melody in flute / wind (1)
- counter melody in violas / cellos (1)
- increased rhythmic movement (1)
- chromatic harmony (1)

(2 marks)

Question 3

Total for this question: 10 marks

Septet in E \flat Op.20 1st movement - Beethoven

- 3 (a) 2/2, 2/4, 4/4, C or $\text{C}\flat$ (1 mark)
- 3 (b) major (1 mark)
- 3 (c) clarinet, bassoon (2 marks)
- 3 (d) turn (accept grace notes) (1 mark)
- 3 (e) anacrusis, imitation, syncopation (3 marks)
- 3 (f) melody and accompaniment / homophonic / harmonic (1 mark)
- 3 (g) imperfect (1 mark)

Question 4

Total for this question: 10 marks

Symphony No. 2, third movement - Schubert

- 4 (a) Any 5 consecutive bars within bars 1 - 6 **or** bars 33 - 38 (1 mark)
- 4 (b) F and A \flat (allow G \sharp) (2 marks)
- 4 (c) bar 6 **or** bar 38, allow bars 5 – 6 or bars 37 - 38 (1 mark)
- 4 (d) E \flat (major) (1 mark)
- 4 (e) bars 8 - 9 or 40 - 41 (1 mark)
- 4 (f) sequence (1 mark)
- 4 (g) C minor / c / tonic (1), first inversion (1), or I (1), Ib (2), or c/E \flat (2)
wrong chord – no marks (2 marks)
- 4 (h) bar 39 **or** bar 42 (1 mark)

SECTION B: HISTORICAL STUDY – AREA OF STUDY 1

THE WESTERN CLASSICAL TRADITION

Band 4 (16-20)

- Comprehensive knowledge and understanding
- Content clearly answers the question set
- A range of points made are supported by detailed musical examples/references to the score
- A fluent use of appropriate specialist vocabulary
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation.

Band 3 (11-15)

- Sound knowledge and understanding
- Content shows a relevant response to the question
- A range of points made are supported by some musical examples/references to the score
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation.

Band 2 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question
- Some points made are supported by few musical examples/references to the score
- Some evidence of use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation.

Band 1 (0-5)

- Limited knowledge and understanding
- The answer might not address the question
- Points made are general and unfocused with little reference to the music/score
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and which engage in musical discussion are required to achieve the highest marks.

Question 5

0	5
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 Write an informative account of the development section in the first movement of this symphony.

(20 marks)

Candidates may refer to some of the following points:

- Starts in dominant key of G major but an F \sharp in the wind parts seems to indicate a return to the tonic key of C major via G7 (108-109 (second-time bar))
- However, the expected C chord is an A major chord (bar 110) – a tertiary relationship.
- Fragment of 1st subject from bars 2 and 3 used at start of development in 1st violins and treated sequentially
- Syncopation in lower strings and upper woodwind used with diminished harmony
- Typical development treatment of modulations from bars 110-132, based on cycle of 5ths, but, unusually, the resolution of each chord is initially major rather than the expected minor (D major bar 114, G major bar 118) until bar 122 which is in C minor and refers to the rising crotchet motif from bar 4. Later keys are F minor (126), B \flat major (130) and E \flat major (132)
- Imitation/antiphony of crotchet motif between cellos/basses, woodwind and 1st violins (122-136)
- Descending version of crotchet motif used in basses to link each modulating section bars 125, 129 and 135
- Diminished harmony based around E \flat minor (immediately after E \flat major) in bars 134-135 leads to a new motif in 136
- Bars 136-143 – motif similar to cello and bass passage in bar 45 explores B \flat /B \flat 7 imitatively in violins (136-139)
- Motif in octaves, forte, in strings (140-141)
- Descending passage based on motif scored for 1st violins only (142-143) leads to a passage (144-159) where the motif is combined with the motif used at the start of the development (taken from the first bar of the 1st subject) – passed around different instruments in a ‘conversational’ style
- Modulates through F minor (148), G minor (152), D minor (156), A minor (159)
- Bar 160 – E major chord starts exchange between strings (in octaves) and woodwind (chords), based around A minor, but with emphasis on dominant E
- Rising semiquaver motif in bar 163 in strings becomes important, perhaps derived from the string figure in bar 18 (itself taken from the string upbeat demisemiquavers to the 1st subject (bar 12))
- Use of E pedals in horns/trumpets
- 172 – the E octaves in the woodwind are held and a subtle side-step to F in bar 174 leads to G7 and back into the first subject. Recapitulation in bar 178 via an inversion of the semiquaver motif (from the passage at 163) played in the strings (the woodwind passage is similar to the one which led into the start of the development)
- Wide range of dynamics

A mark should be given from the appropriate band.

Question 6

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- Comment on Beethoven's use of structure and tonality in the second movement.
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- (20 marks)

Candidates may refer to some of the following points:

- Sonata form structure
- Key of F major (subdominant key of symphony)

Exposition

- Unusual tuning of timpani – C and G rather than F and C to enable Beethoven to emphasise the dominant notes of both tonic (F) and dominant (C) keys rather than the tonic and dominant notes of F major
- Imitative entries of the opening (1st subject) theme – has a fugal nature
- Opening melody has two ideas: bars 1-7 (repeated throughout orchestra) and 19-26 (1st violins and flute)
- Bar 16-22 – C pedal in horns, inverted pedal (flute – bars 16-19)
- Based on tonic – dominant relationship in first section (up to 26)
- **No real bridge (transition) passage.** The melodic idea in bar 20 ends on a (dominant) C chord in bars 25-26 and the B naturals in the flute and violin parts (24) sound like a melodic decoration (lower mordent) and do not substantially change the key
- **2nd subject in 1st violins** (bar 26-27) C major then D minor (I– II – V7- I) harmonic sequence (27-30) – punctuated by rests
- Antecedent-consequent melodic structure: bars 26-34 is antecedent, ending on chord V (G) imperfect cadence; bars 35-42 is consequent – melody in woodwind with decoration in 1st violins (later with 2nd violins) exploring D minor tonality a little before V-I perfect cadence in C major in bar 42
- Bar 42 – a second section with a new, rhythmic idea based on a rising dotted semiquaver – demisemiquaver idea (1st violins) answered by rest of strings in a descending sequence, again exploring closely related tonalities (5ths) (C – G – A minor – D minor – G – C)
- Bar 46 – idea taken up by bassoons and oboes in dialogue with strings
- 49-53 – syncopated passage emphasises series of (secondary) modulations before arriving at C major.
- 53-64 – **codetta.** G pedal on timpani to rhythm of violin motif from bar 42. End of Exposition
- G pedal in basses and brass
- Tonic (C) dominant (G7) harmonies
- Bar 61 – last four bars conclude with reference (in C major) to opening notes of the movement
- Harmonically, explores closely related keys

Development section

- bar 64 – C minor principally based on the opening interval of 1st subject (although there is also a link with the 2nd subject melody (Beethoven already integrating his ideas))
- D \flat major (71), B \flat minor (79)
- C (dominant) pedal in timpani with falling melodic sequence above based on 2nd subject (81-93)
- V7d – 3rd inversion chord (93) (C7d) – melodic decoration from timpani rhythm used earlier (and frequently) in movement, followed by C7 chord (95)

Recapitulation

- 2nd violin bar 100-101 – F major
- First subject accompanied by other instruments providing melodic decoration **when compared with the Exposition** – contrapuntal / imitative
- **2nd Subject** – bar 126-127 but now in F major (tonic) tonality
- **Codetta (coda)** bar 153 – notable C (dominant) pedal in timpani – similar to codetta at end of exposition
- **Coda** (around bar 161) – based on first subject – seems to develop theme again – (typical Beethoven compositional device which he extends in later work). Ends in F major

Candidates may comment on the antecedent / consequent structure of the melodies. The better answers may also focus on the integration/development of melodic / rhythmic ideas within the movement, and the concept of a sonata principle, rather than a 'form', as used in this second movement.

A mark should be given from the appropriate band.

SECTION C: HISTORICAL STUDY – AREAS OF STUDY 2a–c

Band 4 (16-20)

- Comprehensive knowledge and understanding
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Band 3 (11-15)

- Sound knowledge and understanding
- Content shows a relevant response to the question
- A range of points made are supported by some musical examples/references to the score
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation.

Band 2 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question
- Some points made are supported by few musical examples/references to the score
- Some evidence of use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation.

Band 1 (0-5)

- Limited knowledge and understanding
- The answer might not address the question
- Points made are general and unfocused with little reference to the music/score
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and which engage in musical discussion are required to achieve the highest marks.

Question 7

- 0 7** One of the features of Baroque choral music is its imaginative writing for voices. Discuss this view by referring in detail to music by **at least two** composers that you have studied.

(20 marks)

This question enables candidates to write in detail about the pieces they have studied, encompassing all musical features, combinations, genres and devices relevant to the question. The focus may be on the relationship between the music and the text, or may focus on particular techniques. Some areas for discussion may be:

- Melody – illustrating the different characteristics of a voice or technique, character, mood / text, style of writing, melodic devices
- Writing for chorus / solo / duet

The question asks for at least two composers, but the music chosen may be more than one piece per composer.

Better answers will discuss in depth sufficient examples which give a wide range of different techniques.

A mark should be given from the appropriate band.

Question 8

- 0 8** Discuss the contribution made by **one** composer to choral music in this period. Refer in detail to music that you have studied.

(20 marks)

Candidates should use the music they have studied to exemplify the contribution made by a particular composer. Candidates might refer to a single work or a selection of music from different works. Points for discussion might be:

- Texture – comparison of different kinds of texture
- Treatment of aria, choruses, recitatives, perhaps in relation to the text/opportunity
- Use of instrumental combinations or specific instruments
- The contribution of a particular composer to a specific genre eg Handel and the oratorio, Bach and the passion/cantata.

A mark should be given from the appropriate band.

Question 9

- 0 9** Choose **two** dance passages by different composers and write in detail about each. Refer to melody, rhythm and metre and use of instruments as appropriate. (20 marks)

Candidates need to choose two dance passages by different composers and write informatively about each. Possible areas for discussion are:

- Use of instruments, particularly associated with each dance style
- Rhythmic features associated with the dances
- Melody / dramatic features relating to the action heard in the music.

A mark should be given from the appropriate band.

Question 10

- 1 0** Choose **one** musical that you have studied and comment on the different ways in which the composer has written for voices. (20 marks)

Candidates may refer to one musical, but can select a number of different vocal genres from the work. This may include solo, duet, ensemble and chorus or combinations of these. Possible areas for discussion are:

- Melody – illustrating the different characteristics of a voice or technique, character, mood / text, style of writing, melodic devices
- Harmony - comparison of different uses of harmony, perhaps used in a particular way to convey mood, character or text
- Texture
- Interaction between solo(ists) and chorus.

A mark should be given from the appropriate band.

Question 11

- 1 1** Comment on the ways in which groups/artists have used music to express social comment during this period. Choose **at least two** songs, each by a different group/artist, and write in detail about the music.

(20 marks)

Candidates need to choose at least two songs that enable them to comment on the way the music has been used to express social comment. The focus of the answer must be on the music and how it has been used rather than biographical detail or just lyrics without reference to the music. Possible areas of discussion might be:

- Vocal / instrumental techniques
- Melody / harmony
- Form and structure
- Use of technology.

A mark should be given from the appropriate band.

Question 12

- 1 2** What are the main musical differences between songs from the 60s and songs from the 80s? Illustrate your answer by referring in detail to **at least one** song from each decade.

(20 marks)

The question encourages candidates to choose sufficient music to compare the musical features of songs from these decades. Possible answers might include:

- Technological / recording developments
- Vocal / instrumental techniques
- Instrumental /vocal combinations
- Musical styles / genres
- Form / structure
- Any other relevant musical features.

Better answers will draw connections and make comparisons between the songs.

Where candidates have chosen songs which date from the fringes of the 60s and 80s, this is acceptable if they are characteristic of these decades.

A mark should be given from the appropriate band.